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New Year

1931

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# SCHOOL ACTIVITIES

## *The Extra Curricular Magazine*

PUBLISHED MONTHLY  
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## As the Editor Sees It—

### Incidentals.

Here is a suggestion for a new (school) year's resolution. Set aside a place in that memorandum book for all the minor items of school expense. Stamps, telephone calls, and tips are no less legitimate bills against the school because they are small items.

Are you doing things for the simple reason that they have always been done? Of course you are. So are we all, but let's check over the customary and traditional features of our school. Some of the undertakings which arise from precedent will need to be adapted to new conditions. Some will need to be dispensed with altogether. A few years ago more attention was given to the commencement speaker at commencement time than was given to the class of graduates. Now the principals of some of those same high schools have come to believe that commencement exercises serve their purpose better when held without the use of an outside speaker. Times do change—fortunately.

Teachers sometimes ask, "Why do parents not visit our school and see what we are doing?" Aside from the possible negative urges of their own children, the main reason is the *sometime* invitations of the teachers. If someone says to me, "Come over sometime," it is just meaningless conversation. But let him say, "Come over to six o'clock dinner Tuesday," and he is going to have company Tuesday evening!

When a speaker takes the platform, takes the floor, or takes his chair-back in hand, the big question is does he *have something to say* or does he merely *have to say something*?

A new type of agent has come upon the school scene. He calls himself a field representative. He may admit that his purpose is to build up good will for the firm that employs him, but he will not admit that he wants to get the school under obligations to him for the time when it may need something in the line which he has to sell. He explains that he was once a school superintendent and has students very much at heart, or that he was a lyceum or chautauqua lecturer and will be glad to deliver one of his inspirational talks to the students in assembly without any cost to the school whatever. For him the future would be assured were it not for another more or less recent development in the school field. Assembly programs of the pupils, for the pupils, and by the pupils, leave little place for the local propagandist and none for the itinerant one.

### NEXT MONTH

#### And in Subsequent Issues:

Home Room Activities, by Evan E. Evans.

To Meet the Prince, a one-act play by Ada Murray Felt.

The Assembly, by A. J. Trueblood.

Some Positive Thinking About the Extra Curricular Program, by Harold D. Meyer.

Intramural Athletics, by E. R. Elbel.

Seasonal Games and Stunts.

Plays and Entertainment Features.

Money Making Plans, and

Many Other Attractions.

### Perhaps He Is Running It—Down!

I recently met an interesting "professor" of a small town school. By every sentence of his conservation he admitted that he was employed to "run" his school and that he was doing what he was employed to do, in no uncertain way. His school, which might have been a project in democracy, is a consummation in autocracy.



## OBJECTIVES AND ACTIVITIES IN THE EXTRA-CURRICULAR FIELD WHICH ILLUSTRATE THE SEVEN CARDINAL PRINCIPLES OF EDUCATION.

We ordinarily begin a consideration of any phase of the school system with a discussion of objectives and aims. For curricular activities, that set of objectives which have been most widely accepted is probably the "Seven Cardinal Principles of Education," first formulated in the report of the commission on the Reorganization of Secondary Education of the National Education Association. If we are to evaluate extra-curricular in comparison with curricular activities, may we not attempt to do so by seeing how far both may lead towards the same objectives? The following list is suggestive merely of how a well-organized extra-curricular program might contribute to the principles most commonly recognized as the fundamental objectives of curricular work.

### I. HEALTH.

1. Good health habits in daily life.
  - a. Organized athletics as demanding training rules.
  - b. Athletic leaders' club as encouraging the highest ideals of physical efficiency and fitness.
  - c. Scouts and Camp Fire Girls.
2. Interest in sports and athletics as a means of recreation to be carried over into adult life.
  - a. Athletic clubs.
  - b. Inter-class and inter-home room sports.
  - c. Scouts and Camp Fire Girls.
  - d. Camp Craft Club.
3. Interest in public health.
  - a. Sanitation squads in school.
4. First aid in emergencies and care in home emergencies.
  - a. First aid club.
  - b. Home nursing club.

### II. COMMAND OF FUNDAMENTAL PROCESSES.

1. Improvement in use of mother tongue.
  - a. Watch-your-speech club.
  - b. Work on school paper, annual, etc.
  - c. Scribbler's club or writer's club.
  - d. Newspaper club.
  - e. Debating club and public speaking club.

2. Use of commercial processes with ease and accuracy.
  - a. School banking system.
  - b. Work on financial part of extra-curricular activities.
  - c. Typists' club.
  - d. Speed shorthand club.
  - e. Office practice club.
  - f. Junior financiers' club.
3. Increased appreciation of and efficiency in curricular subjects.
  - a. French, Spanish, Latin, Mathematics and similar departmental clubs.
  - b. Debates and public speaking.
  - c. Work on school papers.
  - d. Reading clubs for particular types of literature such as poetry, short story; or for particular authors, such as Kipling and Shakespeare.
  - e. Writers' club.
  - f. Home economics, commercial clubs.
  - g. Dramatic club.
  - h. Clubs belonging to various departments but not labelled, such as mythology, historical pilgrimage, inventors' clubs.

### III. WORTHY HOME MEMBERSHIP.

1. Command of home-making processes.
  - a. Home economics club.
  - b. Laundry club.
  - c. Embroidery, crochet, tatting and handicraft clubs.
  - d. Luncheon club.
  - e. Marketing and sewing clubs.
  - f. Little Mothers' club.
  - g. Home nursing club.
  - h. Valet club for boys.
2. Interest in the cultural and æsthetic side of home life.
  - a. Clubs fostering interest in cultural and æsthetic interests such as literary, reading, musical and handicraft clubs.
  - b. Manners and conduct, etiquette and social hour clubs.
  - c. Girl Scouts and Camp Fire Girls in parts of their program.
3. The activities of group life with its responsibilities and privileges.
  - a. The experiences of co-operating with others in home-room and club organizations where the corresponding obligations of every privilege are made clear.

## IV. VOCATION.

1. Exploring the interests, capacities and attitudes of the individual.
  - a. Clubs of varied vocational interests of which the following are a suggestive list only:—agricultural, landscape gardening, industrial arts, cartoonists, writers, chemistry, astronomers, mechanics, zoology, blue print, radio, art and sketch, poster and commercial art, camera, office practice, dramatics, advertising, salesmanship, newspaper, violin.
  - b. Participation in related activities outside of regular clubs, such as acting in a school or class play, getting settings, etc. ready for a play, working on the school paper, or activity in a glee club or orchestra.
2. Definite vocational preparation.
  - a. Clubs which may provide definitely valuable vocational practice as well as merely exploratory and tryout work. Such are poster and commercial art, speed shorthand, typists, blue print, radio, camera clubs, to name only a few specifically.
3. Comparative study of various vocations.
  - a. Life Career and Success Clubs.

## V. CITIZENSHIP.

1. Practical experience in the duties of citizenship.
  - a. Active membership on and participation in the activities of an organized home-room, class and student body.
  - b. Service on such groups or committees as traffic squads and sanitation squads.
2. A general appreciation of the privileges and responsibilities of group life in relation to the individual gained from practical experience.
  - a. Getting the idea of intelligent obedience to duly constituted authority from obedience to school rules made and administered by pupil-elected officers and traffic officers, sanitation squads, and lunch-room squads.
  - b. Getting the idea of why we elect officers and what they are supposed to do for us, and hence qualifications they should have; this to be gained from actually electing officers with some authority and suffering from the incompetent as well as enjoying the competent.
  - c. Learning to take one's share of group responsibility through service on committees and through trying to make home-room or class records in neatness, punctuality, attendance, membership campaigns, etc.
  - d. General practice in group life and in getting on with others through home-room and club life.
3. Development of the qualities of leadership.
  - a. Experience as an officer of a club, committee chairman, home-room representative, class or student-government officer.
4. A knowledge of one's civic environment and its organization.
  - a. Know-Your-City Club.
5. Appreciation of civic sanitation, comfort and beauty and of individual responsibility for them.
  - a. Experience on and under school sanitation and traffic squads.
  - b. Home-room and class efforts to beautify the school building.
  - c. Know-Your-City Club.
  - d. Safety First Club.
6. Responsibility for the less fortunate members of the community.
  - a. Red Cross Club.
  - b. Willing Workers' Club.
7. An appreciation of the force of public opinion in a democracy, and of those methods which may be used to mold it.
  - a. Actual observation of the force of public opinion at work in the enforcement of rules regarding traffic, condition of corridors, etc., and in criticisms of student-elected officials.
  - b. Actual observation of and practice in the molding of student opinion by speeches in assemblies, mass meetings.
  - c. Actual observation of and practice in the molding of public opinion by publicity such as posters.

- d. Actual observation of and practice in the molding of public opinion by articles and editorials in school publication.
- 8. Learning the spirit of democracy.
  - a. Working and playing with school-mates of all kinds and classes, through the enforcement of democratic admission standards for all organizations.

#### VI. WORTHY USE OF LEISURE.

- 1. Exploration of one's interests and aptitudes in the line of avocational activities and the development of a hobby.
  - a. Clubs in which avocational activities may be developed, such as camera, art and sketch, handicraft, mathematical, radio, auto repair, chemistry, wild flowers, zoology, postage stamp, national geographic, historic research, embroidery, millinery, musical, to name only a few.
- 2. Development of æsthetic interests.
  - a. Clubs tending to this end, such as literary, dramatic, public speaking, scribblers, poetry, art, art collectors, musical, story telling.
- 3. Gaining a knowledge and appreciation of the forms and amenities of social life.
  - a. Social hour clubs and girls' leagues.
  - b. Manners and conduct and etiquette clubs.
  - c. Socials and parties under school auspices.
- 4. Getting an idea that civic or charitable interests may be a part of one's daily program.
  - a. Civic improvement and know-your-city clubs.
  - b. Red Cross and Willing Workers' Clubs.
- 5. Interest in outdoor life.
  - a. Wild-flower, bird and Ernest Thompson Seton clubs.

#### VII. ETHICAL CHARACTER.

- 1. Learning to subordinate one's individual wishes for the common good of the group.
  - a. Experience in the home-room group and in the student body under the direction of traffic squads, etc., under rules made by student-elected officers.

- 2. A critical self-valuation of one's own conduct under responsibility and ability to accept criticism of others.
  - a. Experience in an administrative capacity, as a club, class or student council officer, committee chairman or home-room representative.
  - b. The receiving, consideration and evaluation of public opinion as it may be expressed in assemblies, mass-meetings, and articles in school publications.
- 3. Ability to present constructive criticism and helpful suggestions to co-workers.
  - a. Experience on a council or committee or as a club member.
  - b. Such experience in the giving of helpful and constructive criticism as may be gained in giving speeches at assemblies

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and mass meetings and in writing editorials for the school paper.

4. Development of such moral qualities as justice, truth, honesty, thrift.
  - a. Games and contests under proper supervision and coaching.
  - b. Activities of a school council in building the right kind of school spirit.
  - c. Assuming and being held to responsibility of school offices such as home-room representative, council member, etc.
  - d. Experience as treasurer of some organization.
  - e. Encouragement of thrift by a school banking system.
5. Learning the proper expressions of social and gregarious instincts.
  - a. Parties and socials under school supervision and chaperonage and used as a means of teaching correct social forms.
6. Realization of the democratic ideal.
  - a. Continuous contact in work and play with mates of all classes and all kinds.
  - b. The enforcement of absolutely democratic standards of admission to all clubs and forms of activity—no admission of pupil vote to admit of blackballing, etc.

—From an article by M. Barbara Dee, in *Education*.

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### NATIONAL SPEECH TOURNAMENT.

Ripon, Wis.—The nation's best high school orators and debaters will assemble here next May for the first national speech tournament ever to be sponsored by the National Forensic League, according to Bruno E. Jacob, national secretary of the League.

Although plans were fomented some time ago, the national tournament was not assured Ripon until recently when several sectional debate and oratorical leagues and committee officers of the National University Extension Association extended their approval and offers of co-operation. During the next month Mr. Jacob will confer with eastern and western high school debate leaders in Washington, D. C., and Los Angeles to formulate definite plans for the nation-wide event.

The National Forensic League, with chapters in virtually every state, is receiving vigorous support for the national tournament to be held at Ripon from the committee on debate materials and interstate co-operation of the N. U. E. A., which has 21 states participating. These states include Arizona, Arkansas, Alabama, Indiana, Iowa, Kansas, Kentucky, Minnesota, Maine, Michigan, Missouri, New Mexico, Oklahoma, New Jersey, North Dakota, Ohio, Oregon, South Dakota, West Virginia, Tennessee, and Wisconsin.

Only winners of state contests will be eligible for participation in the national tournament at Ripon, it was learned from League officials. Beginning early in March, every state league will hold its own elimination debates, the winners of which will be sent to Ripon in May. Already over 60 high schools, representing 26 states, have signified intentions of sending delegates to Ripon should they win their state league contest.

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## COSSACK RUSSIAN DANCING FOR BOYS AND GIRLS.

By LEONARD SPRAGUE, Maestro.

To be presented to students as follows:

### INTRODUCTION.

Boys and Girls: This course in Russian Dancing you will find just full of tricks and stunts—the tricks and stunts that Russian boys and girls perform.

Practice these until you are able to do them well, and at the end of this series of lessons you will find that you will have a dance—a Cossack Russian Dance—a dance you may perform to music and so entertain your friends.

Cossack Russian dancing is real acrobatic dancing—and acrobatic dancing combines the grace and beauty of the dance with the more intense and human appeal of the stunt, the trick.

Regardless of what career you may follow in later life, a strong healthy body, an alert mind, poise, and grace are important factors of success.

The old fashioned conception of a lady or gentleman, still held today, is in a great degree the quality of her or his personal poise and grace and beauty of body.

By learning and practicing the stunts, tricks, and steps given in the following lessons so as to form a dance, you will go a long way toward gaining that conception of personal poise and grace and beauty of body.

In each lesson you will find some positions of body, of arms, and actions of the tricks themselves to learn. With each of these I will give you the standard names by which you are to remember them. Some of these names you will find are French. Beside the French names I will give you the phonetic pronunciation so that you may say them just as the other boys and girls do who are studying Russian Dancing.

### LESSON No. 1.

**1st Position of Arms:** The arms are held just as if you were holding a large rubber ball. The hands are as low as the waist, almost touching each other, and held about two or three inches away from the body.

**2nd Position of Arms:** The arms are held stretched out to the sides.

**3rd Position of Arms:** The left arm stays in second position (outstretched to the left side). The right arm is raised

from the shoulder so that it is pointing directly upward. **NOTE:** Third position may be executed on the other side also. Then the left arm is held high and the right arm is in second position.

**Plier (plee ay):** Position: Stand with feet together. Action: Bend the knees until you come down to squatting position. Be sure you stay on your toes when you are in that position and you will not lose balance. You should feel just as though you were sitting on your heels. **NOTE:** This is called Cossack position in Russian dancing.

**1ST STEP:** Stand with feet together—then plier, now come to standing position—at the same time you rise, kick the left foot up into the air so that when you reach standing position you will be resting on the right foot and the left foot will be in the air. This combination is called “Plier kick.” For this first step you will do this combination four times kicking the left foot into the air and four times kicking the right foot into the air. **NOTE:** When you finish the first plier and kick, the left foot is in the air—to repeat this combination, as necessary in the above step, fall down into cossack position immediately and you are ready to kick again. When doing kicks make sure to keep the knees straight.

**Arms for 1st Step:** While in cossack position the arms should be in 1st position, then as you kick, the opposite arm goes high and the hand on the side of your kick goes on the hip.

For music to this dance you may use any fox trot of two four tempo. In two four tempo each measure has two accented beats.

The Music Chart given below will show you just how the steps and combination fit with music.

### Music Chart:

one	two	three	four	five	six	seven	eight
plier	kick left	plier	kick left	plier	kick left	plier	kick left

Repeat on the other side.

Practice this step until you are able to execute it with ease.

### LESSON No. 2.

**FLOOR CIRCLE:** Position: Drop into cossack position with the right foot stretched out in back on the floor with the leg straight. The hands will rest on the floor in front of you. Action: Still resting the right foot on the floor, swing it from

the back to the right side of the body to the front. As the foot swings around front lift the right hand so that the foot may pass under it, then place it on the floor again. The leg will next come in contact with the left hand, lift that also and place it on the other side leaving the foot free to finish its circle around the body on the floor. Try and keep the leg as straight as possible so that the foot will cut a true circle—by doing so you will make the action of the floor circle easy.

**2ND STEP:** Execute seven floor circles, then stand up and wait two counts of music. You will notice from the music chart that a floor circle takes two counts of music.

**Music Chart:**

one	two	three	four
floor	circle	floor	circle

etc., doing seven floor circles and wait counts 15 and 16.

**LESSON NO. 3.**

**THROWS:** Position: Drop down into cossack position. Lean to the right side on the right hand with the right hand supporting the weight of the upper part of the body. Action: Throw both feet out at the same time to the left side not moving the right hand. To repeat this combination jump back to the same position that you started with and then throw out again.

**3RD STEP:** For this step do the above combination seven times and wait the last two counts. You will go down into cossack position count one of the music, throw out to the left side count two, back into position count three, throw out count four, etc., for seven throws and wait counts 15 and 16.

When you come into cossack position, the left hand will pose on the hip and when the feet are thrown out the left hand will go high. Remember the right hand does not move off the floor.

**Music Chart:**

one	two	three	four
cossack position	throw	cossack position	throw

etc., for seven throws.

**LESSON NO. 4.**

**ECHAPPE' (ay shap pay):** Position: Stand in upright position with feet together: Action: Drop down into cos-

sack position (plier), then come upright with the feet apart landing on the heels. This combination is plier echappé.

**4TH STEP:** For this step you will execute plier echappé eight times. You will find by leaning forward a bit when you come up from the plier and land on the heels, that your balance will be better.

When you drop down into cossack position (plier) let the arms go to first position and when you land on the heels throw the arms out to second position.

**Music Chart:**

one	two	three	four
plier	echappe'	plier	echappe'

etc., until you have finished eight of these.

**LESSON NO. 5.**

**COSSACKS:** Position: Drop down into cossack position. Action: Place the left foot forward. You are now resting the whole weight of the body on the right foot. The left foot that is forward may rest on the floor to help you for balance but do not lean on it. Remember the weight of the body should rest on the foot beneath you. Now pull the left foot underneath the body and at the same time put the right foot out front. You should execute the change of feet at the same time. If you have trouble making this change give a little hop into the air at the same time you change the feet. When you do a series of cossacks the feet will alternate. First the left foot front, then the right foot front, etc. When you practice these, it would be a wise idea for you to hold on to the side of a chair. Cossacks are hard to do because of balance so will need plenty of practice.

**5TH STEP:** Starting with the left foot do sixteen cossacks in place or if you are able to do them well, you may travel in a circle. If you do them in a circle, travel to the right side first, then around back and come front finishing the circle.

While you are doing cossacks, the arms should be folded and held away from the chest.

**Music Chart:**

one	two	three	etc.
change	change	change	

**LESSON NO. 6.**

**ROLLOVER:** Position: Drop down into cossack position. Action: Place both hands on the floor in front of the body. Throw yourself forward just as if you

were going to roll over, land on the shoulders and finish the roll by landing in cossack position. By putting some of the weight from the body on the hands, you will save yourself many hard bumps on the neck and shoulders.

**6TH STEP:** Facing the right side of the room, execute two cossacks, first with the left foot front and then with the right foot front, then do a rollover. Do this combination four times. When you execute the last rollover face front.

**Music Chart:**

one	two	three	four
cossack left	cossack right	rollover	

four times.

**LESSON No. 7.**

**DEGAGE'** (deg ah zhah) : Position: Drop down into cossack position. Action: Place the left foot straight back on the floor behind the body. Still staying in cossack position, jump forward and land with both feet together, jump forward landing on the left foot with the right foot in back. Each degagé has two counts. The feet are together on the first count and one foot is in back on the second.

**7TH STEP:** Facing the left side of the room and starting with the left foot going back first you will do seven degagés and stand up on the 15th and 16th counts. On this step you will be able to travel to the other side of the room.

When the feet are together the left hand is on the left hip and the right hand is on the right hip. When the left leg is in back the right hand is held high in the air and when the right leg is in back the left hand is held high.

**Music Chart:**

one	two	three	four
together	out left	together	out right

e'c.

**LESSON No. 8.**

**CARTWHEEL:** Position: Stand in up-right position with the arms stretched out to the sides and the feet placed about twenty inches apart. Action: The idea of a cartwheel is to go over like a wheel, i. e.: If going to the left side, we put the weight of the body on the left hand, right hand, right foot, and last of all on the left foot. To get the idea of the action and also the feeling of the cartwheel, place both hands on the floor to

the side in a direct line with the body. If you are going to the left, the left hand should be the nearest to the feet and then the right hand about twelve inches away. Now putting the weight of the body on the hands, jump around in front to the other side of the hands, and land—still facing front. Now you are ready for a real cartwheel. Stand in the position given above and rock sideways off the right foot then off the left foot. Now when you finish the rocking and put the left foot down, spring onto the left hand, right hand and land on the right foot and then the left foot. Cartwheels take some little practice but are not as hard as they sound. I should advise you to practice on the grass if possible or a mat in the school gym. Be sure to practice the cartwheel on both sides.

**8TH STEP:** For this step, we shall do plier echappé cartwheel—four times. The plier echappé you had in the 4th lesson, so should not cause any trouble. After the plier echappé has been executed you will lift the right foot off the floor and get ready to spring onto the right foot then onto the right hand as the cartwheels of this step will all be done to the right. On count one you will plier to cossack position, count two echappé onto the heels, counts three and four will take care of the cartwheel.

**Music Chart:**

one	two	three	four
plier	echappe'	cartwheel	

four times.

You have now finished a Cossack Russian Dance.

**Unknown Indeed.**

When I've finished writing verses,  
Signed my name twice underscoring,  
I can hardly hold my curses,  
If my signature's ignored.

If I'd write an ode or sonnet,  
'Twould not be miraculous,  
For someone to *sine qua non* it  
With a bold "Anonymous."

Or I'd find it promptly borrowed,  
Where it's strayed away alone,  
With its author more than sorrowed,  
For it's signed "Author Unknown."



**BARGAIN DAY.**

(A Monologue)

By ROY TEMPLE HOUSE.

*(The lifting of the curtain reveals Mrs. Alice Hampton comfortably ensconced in an arm-chair, reading a novel and fishing occasionally from a five-pound box of chocolates beside her, disposing of the chocolates without interrupting her reading. Once a chocolate goes down her Sunday throat and she coughs and chokes badly before the offender is sent where it belongs. The reading, however, goes on through it all. But suddenly she remembers something, and jumps to her feet.)*

Good gracious! I forgot to telephone Marguerite about the remnant. What in the world was I thinking of?

*(Goes to telephone and takes down receiver.)*

Raspberry Seven Nine Two Three. *(A pause.)* Hello! Is this Strawberry Seven Nine Three Two? I can't understand you! It isn't? What did you say?—no, I wanted Strawberry Seven Nine Three Two. I wanted to tell my friend Marguerite Jenks about a remnant sale at—*(All that precedes has been spoken into the telephone. She now addresses the audience.)* The rude man, whoever he was, rang off without a word, and without letting me finish my sentence! It seems to me men are getting more impolite every day. Oh, for the days of chivalry, when men serenaded women, when they spread their cloaks down in the mud for them to walk on, and fought duels about them and—you know!—just everything nice and considerate! Now a man doesn't think anything more of a woman than—why, than nothing at all! He doesn't think any more of a woman than if she was another man! I declare I don't know what the world is coming to! And these telephone girls are so inefficient and so careless! I feel it my positive duty to the community to speak some plain words to that girl about her carelessness.

*(Takes down receiver. With cold determination.)*

Central, I'm sorry to tell you that you gave me the wrong number a moment ago. I wanted Strawberry Seven Nine Three Two, and you gave me Raspberry Seven Nine Two Three. I wanted to talk with a lady and you connected me with a man, and a very impolite man at that,

I'm sorry to say. I may have said Raspberry when I meant Strawberry, and it's possible I said Two Three when I should have said Three Two, but you are paid by your company to—what? WHAT? You can't? YOU WON'T! *(To the audience.)* Oh, the insulting creature! I hate to do unpleasant things, but it's a woman's duty to the community in general to protest when these public service what-you-call-'ems don't function properly. *(Speaks into telephone, icily.)* Central, I am sorry to tell you that I feel it my duty to lodge a complaint against you as soon as I have time to come down and see your manager. So there now!

*(Hangs up the receiver. Paces feverishly up and down the room several times. Stops suddenly.)*

But here I am forgetting again! A woman must be careful not to let her public duties crowd out her private ones. Charity begins at home, after all. I suppose I must swallow my pride and speak to that impudent person again. *(Takes down the receiver. With great dignity.)* Please give me Raspberry—I mean Strawberry—Seven Nine Three Two. Yes, Ma'am. Thank you. *(A pause.)* Yes, please ring again, and louder this time. My friend's telephone is in the front hall, and she has a very long house from front to back, and she may be at work in her kitchen, so that she—Hello! Is that you, Marguerite? Yes, it's Alice. I don't wonder you didn't recognize my voice. I've had a very trying day, first at Herrick's sale, then with an impolite man, and then with a very careless and insulting telephone girl. Don't you think telephone girls and men are getting positively unbearable? Now that we women have got the suffrage, I feel that it's our duty to get together and put some legislation through to make men more gentlemanly and less—hello! Hello! Oh dear, that spiteful girl has cut us off! *(With great self-control and politeness.)* Central, I'm very sorry that I had not finished my conversation with Mrs. Jenks, and as I have some very important things to tell her I hope you'll be so kind as to—hello! Hello! Is that you, Marguerite? Yes, that's true. I think they should be examined as to their moral character. Why, don't you see if they had any moral character they wouldn't cut people off in the midst of conversations like that—oh, did you? Yes, I must be right over to



see it. But I've been so busy, you know! —Yes, I was there this forenoon. That's what I called you up to tell you about. They were having the most wonderful sale of silks and satin remnants—hello! Hello! Remnants, yes, remnants. There was the worst crowd there you ever saw in your life—women from all classes of society, people of refinement like us, and scrub-women I'm sure, and telephone girls, I have no doubt—all sorts of disagreeable people. I was never so jostled in all my life! And the air was bad. But I found something at last that paid me for all my discomfort—hello! Hello! Yes, for all my discomfort. I just happened to lay my hands on the sweetest piece of crepe de chine, just the thing to make a blouse to go with my new pink sport skirt.

I took hold of the piece to take it to a clerk, when I discovered that somebody else had hold of it, too. It was a great thin woman in a green and mauve checked gingham dress, and with the most impossible nose you ever saw in your life. Oh, my dear, I just wish you could have seen that nose—hello! Hello! I said I just wish you could have seen that—hello! *(To the audience.)* Oh, that terrible, vindictive girl! She's cut us off again! I just know she's doing it out of pure spite! But the Rector says all these experiences are intended to develop in us the virtues of patience and tolerance. I just know I'm getting more patient than I used to be! I'll hang up the receiver and wait a while.

*(Hangs up the receiver and paces the room like a caged tiger for several seconds. Stops before a mirror to adjust her hair and powder her nose. Returns and takes down the receiver. Very slowly and politely.)*

Please—let—me—have—Rasp—Strawberry — Seven — Nine — Three — Two. That's right. Thank you so much—hello! Marguerite? Oh, was it burning? Do you know, I had a feeling as if I smelled something burning? Do you suppose it was telepathy, or—no, I didn't hear you —yes, I suppose I was so absorbed in what I had to tell you that I—no, I didn't say toes, I said nose—the most impossible nose—yes, and she held on like grim death, and wouldn't let go. So I said to her, just as kindly as I could: "I beg your pardon, Madam. This remnant is mine. It just goes with my new pink skirt, and I'm taking it to a clerk now."

She answered me in the most frightful English! I couldn't begin to give you any idea how she said it, because you know my father was a Princeton man, and my mother has her A. B. from Smith, and people have often complimented me on the good English I speak, and I couldn't give you an idea of her awful twang and her shocking grammar, no matter how hard I tried. But what she said amounted to telling me the most brazen falsehood you ever dreamed of. She said she had found the piece first, that she had a right to it and that she was going to keep it.

You know I am peaceable and kindly to a fault—hello! Hello! Hello!—yes, to a fault. So I didn't want to have any trouble, but I felt it my duty to society to keep that creature from riding over the rights of others like that, not to mention that it's the darlinest, sweetest piece you ever—oh, yes, I've got it right here—Yes!—rose-pink—almost rose-pink—a little shade inclined toward— Yes, we finally got a clerk. We had another woman go and bring him, because neither one of us two would let go the remnant.

At last a clerk came, a neat little man with one of these new sport bow ties—no, he was smooth-faced, except that he had little blond side whiskers—hello! No, he didn't know what to do about it, so they sent for one of the managers. The manager was a big old stoop-shouldered man, and he tried every way he could think of. And I must say he didn't show much judgment in some of the suggestions he made. He asked us if we couldn't cut the piece in two! What do you think of that? A three-yard remnant cut in two! You might possibly make a doll-dress out of a yard and a half, but I don't know what else. And yet that man is one of the managers of a great dry-goods store! It's shocking what incompetent men are occupying responsible positions. I don't see why they don't have women managers for dry-goods stores anyway. Women know a great deal more about dry-goods than men do, and they are almost always so much more sensible!—hello!— Yes, ever so much more!

Well, every suggestion he made was foolish, and finally he seemed to realize it himself, and said he guessed he'd have to call the special policeman they had stationed in the store during the sale. It was awful to have to be quizzed by a policeman, but I thought it was my duty to stand up for my rights to the bitter

end. So they went for the policeman, and we stood there waiting, both of us holding onto the remnant. I was so tired standing I was nearly dead, but I couldn't have sat down without letting go of the remnant, and of course I wouldn't have done that for the world. After ages and ages the policeman came, and he *did* look so bored! At first he didn't seem able to understand what the trouble was. I think maybe it was because we all talked at once. And that creature with the fantastic nose—why, Marguerite, she fairly shrieked! And of course I had to do my best to be heard, too.

When the policeman had got the trouble through his head, and had got us all fairly quiet he said: "Is there anybody here who saw how this thing began?" Nobody said anything for a moment, then the woman who had gone and got the clerk for us in the first place spoke up and said she had seen it all. Marguerite, I hadn't paid much attention to that woman before, but I declare to you upon my honor that she had the look of an adventuress! There were hard lines in her forehead, and there was a greenish, shifty look in her eyes, like—you know—hello! Hello!—What was that? Why, he asked her if she had any idea who had hold of the piece first, and she said yes—and Marguerite! What do you think that horrible, impudent, dishonest woman said? She said she was morally certain that that long-nosed being in the green and mauve checked gingham dress had picked it up before I touched it—just im-ag-ine!

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I thought for a minute I should die on the spot. And that awful policeman! He just turned to the clerk and said quietly, just as he would have said "Give me two spools of white cotton thread number sixty"—he said, "Very well. The piece belongs to this tall lady," and started to walk away.

You can believe that stirred up my fighting blood, and I stepped ahead of him, holding on to my end of the remnant all the time, so that the remnant was a bar across his path, and I said: "Sir, do you call yourself an officer of the law? Don't you know that the purpose of the law is to protect people's rights? You know you haven't any right to let that woman walk off with my remnant, especially when it just goes with the skirt I bought last week!"

You would have thought that would have made some impression on him, but Marguerite, it didn't! He just flatly refused to argue the case at all. He laid his big, ugly, red hand on my arm—ugh! I can feel it yet!—and said: "Madam, please step aside. The matter is settled. We can't argue with you any more. Find another remnant. The store's business can't be held up any longer by your ridiculous stubbornness."

### RIDICULOUS STUBBORNNESS!

Those were his very words, and I'm sure I can never forget them to my dying day. And then what do you suppose I did? I've wondered since if I did the right thing, but it just seemed as if I had to do something under the circumstances. There was that big, brutal man browbeating and insulting me, and cheating me out of my just rights—and Marguerite! I slapped that policeman so hard it made my hand sting—what? Yes, I know you would. Any self-respecting woman would have done the same thing in my place—what? Yes, there was a terrible scene. All the people crowded up around us, some of the women crying, some of them scolding, some laughing.

I can hardly tell what happened next. I thought I was going to faint, but I knew if I fainted I would be sure to lose my remnant, so I didn't. All I know is that I was jostled and pulled around a lot, and when I came to my senses I was in the police station. Just think of it, Marguerite! Mrs. Alice Burton Hampton, graduate of Madame Leroux's Select Finishing School for Young Ladies, and wife of a vestryman in St. Matthew's Episco-

pal Church, up before the police judge!

But the judge was more of a gentleman than any of the others. He started in to preach me a sermon. I don't hold that against him a bit, because of course he couldn't know the straight of the case. Besides I don't remember much of what he said, for while he was talking I happened to glance at the other end of the table at which I was sitting, and there—Marguerite, what do you suppose?—there was my remnant, all folded up in a neat little roll. Of course I just had to learn how it came to be there, so I agreed to everything he said and promised everything he asked me to promise, and then I asked him about the remnant. He said the other woman had disappeared, and that if I'd go back and pay for it I could keep it. He said the policeman had requested that the matter be dropped, and for his part he was willing, but he hoped he'd never see me before his desk again. I told him he never would, and I don't think he ever will, because whenever I buy a remnant in the future I shall be careful to see what there is at the other end of it first.

Well, Marguerite, I brought the remnant home, and—hello! Hello! (Central, you cut us off!) Hello! Hello, Marguerite! I said I brought the remnant home and tried it with the skirt, and it's just a shade too dark. Yes—I'll take it back tomorrow—oh, must you? Well, good-bye then!  
(Curtain)

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**PEP CLUBS.**

By ROBERT S. ELLWOOD,  
Sponsor, Jay Peppers, Jersey Township High  
School, Jerseyville, Illinois.

A pep club that functions does all in its power to stimulate a keen interest in the support of school activities. It develops a sportsmanship on the part of audiences at athletic events, a desire on the part of the student body to attend these contests and to participate by cheering, by giving pep stunts, and the like. Its support of activities is not limited to athletic events. A pep club should by moral and active support aid in putting over dramatic productions, debates, carnivals, operas, and all other school activities that call for the aid of the student body.

The membership of the pep club should seek to include every member of the school. However, there must be a strong central organization made up of the most active and popular leaders. This may be known as the executive committee and is elected by the membership. This group, with the aid of the sponsor, plans the work of the club and gets things done. The club as a whole serves as a check on too elaborate or drastic ideas—as also does the sponsor.

Each event that the club gives should call for the participation of as many individuals as possible. Through the pep club each member of the high school can feel a personal interest in every event that is given by the school. He has, either because of participation in the event, or because of membership in the club, aided in giving the affair. Thus a pep club gives those not actively staging a play, participating in an athletic game, or giving an opera, a share in making the thing a success. The pep club is a service organization par excellence. It does nothing for itself, all for the school.

Last year the "Jay Peppers" of Jersey Township High School, in order to stimulate attendance at basketball games, decided to see that stunts were provided between the halves of each home game. Members of the club put on stunts for the first two games. The girls gave the first stunt dressed in the club uniform—the uniform's first appearance in public. Their stunt consisted of a wand drill, with school songs and yells. For the second game, the boys gave a "beauty contest." Each boy was a "beauty" representing a

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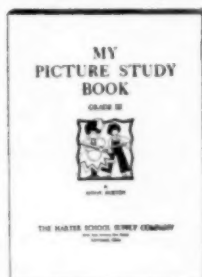
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member of the Illinois Valley Conference. With the exception of the one representing the home school the "beauties" were ludicrous and amusing in appearance. The winner was chosen by the audience.

The club then offered a banner to the organization in school presenting the best stunt at the remaining home games. The stunts must emphasize school loyalty. The banner was in the school colors and contained the words, "Pep Champions, 1930" together with the name of the winning organization. The judges were local business men.

The remaining games were quickly spoken for by clubs and classes. The winning stunt, given by the Latin club, was a Roman chariot race. The chariot-eers were dressed in Roman costumes and raced in kiddie cars, baby carriages, and small wheelbarrows. The chariots represented rival high schools. The home school was the winner, much to the delight of the bleachers!

The junior class presented a vagabond band. The band boys were dressed as hoboos, playing horns, saxophones, violins, and beating drums. Plenty of talent was displayed, so it was a most acceptable stunt. The drum major was a natural clown. He was dressed in a track suit, wore hip-boots, and had flying shirt tails. The group marched, counter-marched, played and sang school songs.

The sophomores staged a mock basketball game using a large sized ball that entered the basket with difficulty. The freshmen gave a playlet with "Victory" as the leading character. The glee clubs gave musical stunts. During the games the pep squad formed a nucleus for the cheering section.

These stunts encouraged school loyalty, brought increased attendance from the town, and greatly encouraged the team. Visitors commented upon the school spirit and upon the quality of the stunts presented.

This year the Jay Peppers are backing every student activity that calls for popular support. The plan for this year's work calls for pep stunts advertising the operetta, the dramatic club productions, literary contests, and the senior play, as well as athletic games. The members have worked out the following creed to express their ideals as to what they believe should constitute their work:

"I believe in the joy of service and work, in the pleasure of knowing that I have been loyal to my school and to my friends. I believe that I should aid all to share in the work of the school by pointing the way to co-operation in supporting the best the school is striving to accomplish, both in the classroom and in all other school activities. For these reasons I am a Jay Pepper, and as such I will do my best to uphold these ideals of my club."

### **"SOMETHING MUST BE DONE" BUT WHAT ARE WE DOING?**

You can use the "hard times" as a basis for a worth-while student project. It will bring good will to the school, teach charity and unselfishness to the students, and serve as a laboratory of sociological study. The "Pep Club" might sponsor it, or any other already-organized group of students.

This story might be run in the school paper, or, lacking that, in the local paper:

The students of our high school are making a drive for clothes for needy families. The president of the board of education, the mayor, and the president of the Chamber of Commerce have agreed to be a committee to distribute our offerings where they will do the most good.

We all help on athletics. Some of us try to make the team; others work in the pep club, pay admission at the door, and keep plugging for victory. Even when we lose, we feel it is our team—the best team in the world.

In the bigger game of life, this winter, there are those whose playing has taken a slump. They have not given up, but they seem to be playing a losing game. They are our neighbors—live in our town. We can all help a little. Yea team, let's go!

The things most needed are:

Shoes that you have neglected to repair.

Shoes slightly out of date.

Bedding still good but not in use. Outgrown shoes.

Coats and overcoats still good.

Underwear outgrown.

Stockings at all wearable.

These items are being brought Thursday and Friday to the high school building, main office.

(Signed) The Committee.

## Games for the Group

### A Game With Advertisements.

From magazines select ads with large pictures; cut them out and mount them on heavy paper.

If you are to have twenty-five guests, you will need fifty pictures or more. Even for ten persons, you could not well use less than twenty-five pictures.

After mounting the ads, cut each diagonally from the upper left hand corner to the lower right hand corner. Finally, turn all these triangular halves face down on a table and mix them.

Your guests will be amused when you announce that they are to go shopping, "bargain hunting." Have them gather round the table and begin matching the triangles.

Of course, the object is for each to get as many pictures restored as possible. As soon as a player has completed one "bargain," he starts on another, but no player is allowed to hold more than two odd pieces in his hands at one time. When one player finds the half he needs in the possession of another person, the first one to state his claim secures the bargain.

It is not necessary for players to play in turn. The more they crowd around and get excited the greater the fun. When all the halves have been matched, count the bargains of each person and award the prize to him who has the greatest number—completed pictures. The prize should be some article that will create a good laugh and yet be consistent with the nature of the game; one girl used an old rusty dishpan, wrapped up very elaborately and marked "4 cents."

### A Buried Puzzle.

Give each guest a pencil and paper. Explain that there are forty minerals or compounds of minerals in the story that is about to be read. Ask them to list as many as they can from the reading. Then read as follows:

Jasper Steele had promised to take his children for a drive in the new car. "Great," they all called it. So one fine day found Edgar, Hettie, Ruby, Beryl,

also David, and even tiny Tom, waiting patiently to start. The total company numbered eight. And soon all had clambered in, Grannie leading the way, her silvery hair shining in the sun. A number of children who had been playing marbles stood around watching them, to which a few coppers, although unexpected, were thrown by Edgar. The car traveled well, though a lump of clayey soil in which were embedded flints and other pebbles gave it a rocky motion, the drivers' skill availing little.

"This is better than our old cob, although he served us well," said Mr. Steele. "It's a pity he is growing old and jaded."

The road beside a crystal lake, with lime-trees growing beside, past a little jetty; though, as Nettie remarked ironically, it did not seem to serve much purpose. When they came to a gate David got down and opened it, and they found a quiet spot for a picnic on the emerald-green grass.

"Hop along and find some firewood," said Grannie. "Tom, I cannot let you go," she added, "you are too small; you can draw pictures with the colored chalk I brought for you."

"I will chop the wood," said Edgar. "I borrowed this tomahawk from a neighbor. Axes, there must be a dearth of them in the bush."

They all enjoyed their lunch, though the bees partook of the sugar, and the flies settled with a buzz in cups of milk, and Gran iterated her request for more tea. After it was all over they emptied the billy (tin teapot), cleaned it out; ashes were cleared away, and all prepared for the homeward journey. They arrived home only too soon, and agreed that the treat was the best one they had ever had.

### The Hidden Minerals or Compounds of Minerals.

Jasper, steel, carbon, garnet, ruby, beryl, soda, tin, talc, amber, lead, silver, marble, copper, salt, alum, clay, flint, sand, rock, lava, cobalt, gold, jade, crystal, lime, jet, iron, agate, emerald, opal, mica, chalk, borax, earth, spar, zinc, granite, potash, and stone.

—P. B. PRIOR.



### The Fifteen Square.

Provide the guests with pencil and paper. The problem is to place the numbers from one to nine inclusive in three rows of three figures each so that they will total fifteen eight ways. This can be accomplished as shown below:

2	7	6
9	5	1
4	3	8

### Timely Tips.

By CEORA B. LANHAM.

#### ZIP.

The players stand in a circle and clasp hands, except one person who stands in the center. The center player counts—one, two, three, four, five, Zip, and points to a person in the circle. The selected must immediately name the person standing at his right. If he fails he must change places with the center player and the game proceeds. If he can name the person at his right, the center player begins again until he has called each person in the circle and the right hand player has been introduced.

#### THE GIFT GAME.

The Gift Game is one that everyone will enjoy. Music is played and the players march around the room until they stand in a circle.

Numbers are given to each player and the center player calls the name of a gift and the number giving a gift and the number receiving the gift. As number Three must go to number Five and tell him the name of a gift he will give to him and the date on which he will send the gift. No gift must exceed ten cents in value.

Therefore Number Three goes to Number Five and says: "I will give you a gift of a sack of onions, on December 25th, 1928."

The center player calls for the next exchange.

"Number Five—what will you give to Number Three?"

Number Three responds: "I will give him a tube of tooth paste and will deliver it on January 1st, 1928, at midnight in the City Park."

This game should include every player and the exchange of gifts may be original.

### YANKEE DOODLE DOMESTICS.

Each player is given the name of some kind of house work and asked to impersonate his work when called by the leader.

The tune "Yankee Doodle" is played and the person called to impersonate his work stands near the piano and continues his impersonation, as the music plays fast or slow until the game is guessed.

The next player is called and the game continues as long as it is entertaining.

### PEANUT DOLLS.

The guests are given peanuts, tissue paper, tooth picks, scissors, chewing gum, and a piece of string and after each person has been given time to draw the outline of a face on his nut, a signal is given and the dolls are to be dressed before the next signal is given. The best looking doll wins the prize.

### POST OFFICE.

The guests sit in chairs drawn into a circle. Names of cities are given to the guests and the leader says: "New York has a letter for San Francisco" and the players with those names change chairs. The leader or Postmaster, calls: "New Orleans is sending a letter to Minneapolis," and the exchange is made quickly. When the Postmaster calls: "General Delivery," every player changes chairs. The one left without a chair is Postmaster.

### SHOEMAKER.

One person is the "Shoemaker" and stands in the center of the circle while another person called the Player stands outside the circle. The player brings a shoe or slipper to the circle and says to the shoemaker: "Shoemaker, Shoemaker, here is my shoe. Please have it done by half-past two." The circle counts: One, two, and up to ten and pass the shoe. The player returns and asks for his shoe; if he can find it, the person holding the shoe becomes the player.

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You know the subject. But for those who have forgotten, here's the plot. A bold, naughty lion musses up a lovely lady's veil so badly that her lover, thinking she is dead, kills himself in the approved manner with a dagger. When the lady returns, she also, with the same dagger, kills herself. Plenty of action! Moreover, the actors must be all boys.

The curtains part! Quince, an old man, presents his cast. Quince wears gunny sacks, a tobacco-less pipe carved out of wood, funny spectacles made out of wire, and his arms and legs are bare. Tennis shoes on his feet look like sandals. Snug, the lion, wears a fur coat with the collar pulled up over his head. Some whiskbroom whiskers will add to his appearance. But if you want everybody to yell, make a trick tail which will revolve and wag. Use wire and rope. Then comes Snout, the wall. Make his costume just like that of a sandwich man, only paint stone work on the boards. A few artificial flowers trailing over the wall will be thrilling. Next to him is Starveling, the tailor, who plays the part of Moonshine. He also wears gunny sacks, bare arms and bare legs, but he carries a very old rusty lantern, a bundle of twigs, and a long chain on the end of which is a small toy dog.

The hero Pyramus and the heroine Thisbe require special care. Pyramus wears a coolie coat belted in at the waist; a wreath of flowers on his head. His legs are bare, and bathing sandals on his feet would be excellent. The lady wears any long skirted dress that can be found, with large sloppy bedroom slippers, a veil over the head and another

over her arm. The boy playing Thisbe could also add to his femininity by fastening a doll's wig just above his forehead. The veil on his head would conceal the absence of the back hair.

Now all we lack are a few details about the way in which to brighten the impersonations of the boy actors. Quince should be quite old and very deaf. He should talk in a cracked falsetto through his nose. Fine wrinkles may be made with a burnt cork, and his hair can be made white with some talcum powder. Snug, the lion, should stammer and appear very shy and foolish. He should, however, practice growling and walking on all fours. Just watch the family cat and evolve a good lion impersonation. Snout, the wall, must pretend he has a cleft palate. He talks like a person with a hare-lip. Both Snout and Starveling should have red noses. Starveling must pretend a bad case of stage fright. His eyes are wide and staring; his gestures are stiff and tight. Pyramus should remember to act egotistical and conceited. He acts just as a bad actor playing Romeo would do. The heroine, Thisbe, speaks every line in a squeaky tone. She simpers and titters. When the lion chases her, she forgets she is a perfect little lady and picks up her skirt and runs out.

When both are dead, let Starveling and Snout come out with a drapery; even a sheet will do. They walk in front of the dead bodies, and the dead bodies rise and crawl off stage behind this moving shield. The effect is twice as funny as closing the real curtains.

This little play, found in Act Five of the Midsummer Night's Dream, is capital for putting any high school audience in good humor, and, moreover, it has sent audiences in gales of laughter for centuries. You see, William Shakespeare knew how to write plays.

### Trade a Play.

Two neighboring schools can get double door receipts by trading plays. Here's the plan:

Each school advertises a two-number lyceum course.

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Each school gives its play first at home, then at the other school.

The school giving the play pays all royalty, costume, and make-up expense, and traveling expense to the other town.

The school for whom the performance is given will entertain the visitors during the afternoon and evening, and all night, if necessary.

Giving the play first at home, insures a good performance. The schools each paying royalty, costume, etc., means economy. Through the entertainment of the visitors, good will is created. Each school keeps all money for the tickets it sells, thus stimulating attendance.

Try this plan. It's workable!

#### **Living Photographs.**

EVA HENDERSON DAVEY.

The family album used to occupy a conspicuous place on the center table in every parlor. And showing the photographs was one form of entertaining a guest. The album contained photographs of all the relatives and many acquaintances, and was a portrayal of fashions as well as people.

Now that showing the album is out of date an amusing burlesque can be given by having real people impersonate the pictures in an album. This is suitable for any group of club, church, or lodge members. The actors have nothing at all to do except to pose in absolute quiet while the entertainer shows them to a guest. The entertainer and the guest are the only ones who have speaking

parts and the funnier they can make the descriptions and the comments on them the more merriment is caused in the audience.

The stage must be partly hidden so the actors can remain out of sight until their turn to appear in the frame. The "album" may be made of a large sheet of heavy cardboard or of wood. It should be about seven feet high by four wide, large enough for the "pictures" to pose in. And the frame must be hinged to a support so that it will swing like a door. The "album" should be covered with crepe paper to represent the cover of a real album and may have the name "album" or other decoration applied in a contrasting color. Some of the costumes may also be of paper, ruffled frocks and hoop skirts for instance, and hats and capes.

One or two dress rehearsals will be sufficient to get the actors familiar with the costumes they are to wear and to give them a line on what they may expect to hear said about them. Otherwise they are likely to join in the laughter of the audience as the "bride" in one "picture" did, going off in a peal of laughter at the description of her own wedding trip.

When everything is ready the one who acts as entertainer answers a ring at a door and ushers into the room (the stage), furnished as an old-fashioned parlor, the guest. She seats him and after a short conversation on general topics, suggests that perhaps he would like to look at the album. He agrees.

She then opens the cardboard (or wood) door and the first photograph is revealed in the opening. Perhaps it is that of father's grandmother attired in a paisley shawl and hoop skirts. "She came from Germany when she was nine years old," relates her great-granddaughter. "The ship was unseaworthy but luckily none of the passengers knew about it until they reached New York. They meant to go to Texas but somehow the customs-house people misunderstood them as none of the family knew much English. So they finally settled in Illinois. Great-grandmother used to tell dad and the rest stories of the voyage; how they climbed to the highest part of the deck in a storm and slid down to the other side. One of her brothers fell overboard one day but a sailor rescued him." (*Turn over.*)

[Each time the girl closes the door, and then opens it slowly. The grandmother

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walks off and "Aunt Matilda" steps into the frame.]

"Aunt Matilda wore those mitts to to church," the entertainer explains. "She said she didn't feel dressed without her mitts on. Don't they look comical? But of course they didn't in those days." (Turn over.)

"Dad's first school teacher wears a bustle. And her hair is cut in 'bangs' and frizzed. But in spite of her finery she looks strict. Bobby says he wouldn't want to go to school to her. But father used to tell us it would be a good thing if we had a teacher like her. He says the teachers now are too easy on the kids." (Turn over.)

"Ma and pa in their wedding picture. They went to Niagara Falls and mother forgot her wedding coat and left it in the railway station. Dad told her he could see she was going to be a hard keeper if she was so careless and she said he should have been looking after her coat. That was their first quarrel."

The Oatleys—cousins of the family—are shown with the first three of their eleven children. "When the cradle broke under the eleventh, Hannah insisted on a new one and Hank told her if she was bound to get one for pity sakes get one that would stand something."

"How many more did he expect it would have to stand?" inquired the visitor, laughing.

"I don't know, but anyway the baby had it and later the grandchildren."

The kid picture of dignified Uncle William shows him in a tight little Eton jacket and a blouse with lace ruffles on the cuffs and the huge sailor collar. "How mother laughs when she looks at the picture," says daughter. "She says Uncle Will threatened to tear the new waist to ribbons and only fear of consequences when his father got home restrained him. I bet you couldn't get our Willie to pose in that suit."

"I don't blame Uncle Will or Willie either," remarks the caller, looking critically at the "angel child" in the picture.

The "black sheep of the family" is a pretty girl who went away from home because her folks wouldn't let her go on the stage. "Aren't her clothes wonderful?" questions her niece, wistfully. "I don't blame her much for running away but mother says she was a 'huzzy'. She'd like to destroy the picture for fear of its

influence on us children," she laughed softly, "but dad says nothing as tame as a picture could hurt us."

"Who's that?" demands the caller as his entertainer tries to hurry past a funny little girl in pig tails. "Oh," she says, in embarrassment, "that's me. Wasn't I homely in those days?"

"Fishing, are you?" her friend wants to know. "But, really, I like your looks in the picture too, though of course you're just as pretty now," he teases, while the audience laughs at both picture and entertainer.

And so they go through the album to the close, when the daughter of the house says with a yawn, "Wouldn't it be funny if they could all come out of their pictures and talk to us?"

"Wouldn't it?" he says, musingly.

"Well, we can if you want us to," a far-away voice says, and while the two turn to the album in amazement it opens and the pictures troop out to group themselves around the two already there. "And now for some old-time songs," says one of the picture people, and to the music played behind the scenes they sing old songs, closing with "Good-night, Ladies."

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For the stage, build a temporary partition, leaving room behind for the actors to stay. Have the piano behind the partition also, so the music will seem in the distance. The "album" then becomes merely a door set in the partition. Rehearsals will show how much time is necessary to pause between the pictures. The entertainer must fill in with conversation. For costumes consult any old album. Someone in almost every neighborhood will have articles they will be willing to loan, such as stovepipe hats, blouses with sleeves that couldn't get through a door without their wearer turning sidewise, a wedding gown with train and tight basque waist, a many-gored flaring skirt. Mitts are simply gloves without fingers, bustles easily made, and hoop skirts have wire or stiff twigs to make them stand out.

The audience may be furnished with slips upon which to vote for the picture they judge best and the winner should be given a prize—a picture or a camera would be quite fitting as a reminder of the evening. Careful adjusting of the stage lights will make the pictures show to advantage.

### IDEA EXCHANGE.

Frequently SCHOOL ACTIVITIES readers report new and successful extra-curricular undertakings of their schools. Through this column those experiences will be passed on. If your school has profited by something new and different in the extra-curricular field, we shall be glad to publish an account of it.

### A Quilt Fair.

We made about fifty dollars last spring by holding a Quilt Fair. A light luncheon was served. The affair was widely advertised in the home papers and with posters.

It was held at a private home near the main part of town. Different girls were appointed to take charge of things, some looking after the visitors, showing off the quilts, serving the luncheon, etc.

Rooms were fixed to demonstrate the quilts, one for the newer ones displayed on racks, another for the finished tops and others for the antiques. One quilt shown was 132 years old, and one was in the form of a town—the houses as blocks, also picturing a river and a railroad. Other rooms displayed old relics of other kinds, shawls, spreads, etc.—Mrs. Effie Crawford, Indianola, Iowa.

### Open House.

The Hi-Y and Girl Reserves are two organizations of our school that make it their duty to do some kind of service projects each year. Money is also needed to carry expenses of the clubs. This problem was partly solved by staging what we called "Open House." On a certain night each month the entire school, and visitors also, are invited to come to the schoolhouse. Several classrooms are emptied to make room for various social games. Rook, rubber horseshoes, table tennis, dominoes, and any other game that may strike the fancy of the club leaders are used. Several club members are stationed in each room to keep things going. A music room is also arranged. Sometimes one-hour programs are given by club members to add variety. The attendance usually is large. It gives splendid opportunities for students to gain social contact with others, which so frequently is lacking in schools. The clubs sponsoring gain in the estimation of the student body. The members are given a chance to serve, thus keeping up the club spirit.

These programs also advance the pecuniary conditions of the clubs. Stands are erected at advantageous points where candy, peanuts, doughnuts, drinks, etc., are sold. Usually before the evening is over, students get hungry, and the profit made is considerable. This money may either go into the treasury or be used to buy additional equipment for the different rooms.—Jacob G. Franz, Weatherford, Okla.

## Announcement

The following additional volumes to The Extra Curricular Library are now ready for distribution:

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### Busy Days Ahead.

"Bredern, we must do something to remedy de Status Quo," said a negro preacher to his congregation.

"Brudder Jones, what am de Status Quo?" asked a member.

"Dat, my brudder," said the preacher, "am Latin for de mess we's in."—*The Furrow*.

Mother: Why do they call the team you play on the "scrub team"?

Son: Because we keep the other teams from playing dirty.

Mr. Brown: Don't you think it is about time the baby learned to say "Papa"?

Mrs. Brown: Oh! No! I had not intended telling him who you are until he becomes a little stronger.

### He'd Had Plenty, Thanks.

He was lying in the ditch, the wreck-age of his car scattered about.

"Have a wreck?" asked the motorist who stopped.

"No, thank you," he said, "I have just had one."

Doctor: Have you taken every precaution to prevent spread of contagion in the family?

Rastus: Abso-lute-ly, doctah, we've eben bought a sanitary cup and we all drink f'um it.

A barber attacked by two highwaymen put up a terrific fight. Finally he was overcome and searched. All they found on him was a dime. The bandits were amazed. "Say," exclaimed one, "you don't mean to tell me that you put up a terrific fight like that just for the sake of a measly dime? Why, we almost had to kill you!"

"Well," answered the barber, "the truth of the matter is, I didn't want my financial condition exposed!"

### Fitting and Proper.

Judge (to prisoner): What is your name and occupation, and what are you charged with?"

Prisoner: My name is Sparks. I am an electrician, and I am charged with battery.

Judge (after recovering his equilibrium): Officer, put this man in a dry cell.

Mose and Rastus were caught in the act of rustling their chicken dinner for the next day, and the irate farmer let loose in their direction a charge of bird shot. Both duskiees started down the road with Mose in the lear.

Rastus: Mose, you-all quit kickin' dat gravel in mah face.

Mose: Dat ain't gravel, boy frien'. Dat's bird shot you is ketchin' up with!

### The Stagger System.

First Citizen: Now that you have two cars, I suppose you'll have to build a two-car garage.

Second Citizen: No, the old one will be big enough. My wife will use it at night and my son in the daytime.—*Clipped*.

### The Wrong Answer.

"I got a lickin' today on your account, pa."

"A licking on my account? What do you mean?"

"'Member last night when I asked you how much a Russian ruble is worth?"

"Yes?"

"Well, 'not worth a damn' is not the answer."—*Successful Farming*.

### Considerate of the Sergeant.

Stable Sergeant: D'ja ever ride a horse before?

Rookie: No.

Sergeant: Ah! Here's just the animal for you. He has never been ridden. You can start out together.

**Had a Goat, Too.**

A New York minister visited a small town church. During Sunday school hour he asked a small boy how many animals they had at their house.

"Four, sir," replied the boy.

"And what four are they?" asked the minister.

"Mama's the deer, the baby's the lamb, I'm the kid and dad's the goat."

**A Gain in Sense.**

An Irishman was taking an examination for a place on the police force. The question was asked, "If a merchant bought goods for ninety-eight dollars and seventy-nine cents and sold them for eighty-nine dollars and ninety-seven cents, did he gain or lose?"

After a moment's thought, his reply was, "Faith, and he lost in dollars but he gained in cints."

**Goodness, No!**

A young man was lying on an operating table ready for an examination.

Doctor (to attendant): "Bring in ethyl chloride."

Young Man (jumping up): "No, Doctor; please don't bring any women in here!"—*Oilpull.*

Stella (at the seashore): Look! Mary's sinking! Count Bugsky's trying to save her! D'ja 'spose she's drowning?

Bella: No. I think she's just gone down for the count.—*Pathfinder.*

**Ain't Love Grand.**

Bridegroom (in poetic frenzy, as they stroll along the shore): Roll on, thou deep and dark blue ocean, roll!

Bride: Oh, Gerald, how wonderful you are. It's doing it.—*Oilpull.*

**Life's Cruel Grind.**

A hungry dog once wandered

Into a butcher store.

The butcher threw some sausage

To the dog, upon the floor.

The butcher said, "Now eat it;"

The dog said, "I decline,

For in that link of sausage

Is an old sweetheart of mine!"

—*Oilpull.*

Henry: Say, Bill! done that outside reading for rhetoric II yet?

Bill: No! It's been too cold.

**Could He Fill the Bill?**

"I have killed your cat," said the motorist, "but I have come to replace it."

"Very well," said the old lady, "but do you think you can catch mice?"

**In Bad.**

"How did the Smith wedding come off?"

"Fine until the preacher asked the bride if she would obey her husband."

"What happened then?"

"She replied, 'Do you think I'm crazy?' and the groom, who was in a sort of a daze, replied, 'I do'."

Occasionally we find a student who does not like school because of the principal of the thing.

**Hard Problem.**

An American in dear old London was bragging about his automobile. He ended his eulogy by declaring: "It runs so smoothly that you can't feel it, so quietly you can't hear it, has such perfect ignition you can't smell it, and as for speed—boy, you can't see it."

"But, my word, old dear," interrupted the Briton, anxiously, "how do you know the bally thing is there?"—*Blue Baboon.*



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